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"The object has been, not to accumulate the greatest possible number, but to present a fair selection of ordinary and useful tunes, put into the best shape I could devise for choral and congregational purposes. Many of the melodies have been, probably, much corrupted by long use. The extent to which they are impure, however, would be now very difficult to ascertain; and I have therefore taken the least objectionable versions I could procure, that were, at the same time, at all reconcilable with the prevailing traditional habit of singing them. There are, also, several melodies in this collection of which I by no means approve; but since, in spite of their demerits, it seems probable that they will always continue in congregational use, I thought it best to admit them—clothed, however, in such a style of harmony as might, in some degree, compensate for their original meanness or triviality of character. The number of absolutely new tunes is very small, being limited to two, composed by a former pupil of mine, Mr. Aspinwall, of Bolton (and which, for their musical merit, and the scarcity of good tunes in their peculiar metres, are well worthy a place in any collection), and two or three contributions of my own, composed to metres at the present very scantily provided with appropriate melodies. The tunes marked as *German Melodies* are taken—with certain slight, though necessary, alterations—from the 371 *Vierstimmige Choralgesänge* of Sebastian Bach.

"Several of the tunes are harmonised in two different ways. Their use, at the organist's discretion, will be found of service in the progress of a long psalm, not only as affording relief to the ear, but as a means of following, in some degree, such variety of sentiments as may exist in the words. A few of the melodies appear in a third shape—namely, sung in unison and octave by the choir, and supported by an independent organ-part; and from this mode of treatment, judiciously applied, the *choral* will be found to yield some of the finest effects of which it is capable. It would have been impossible to have given this triple form to every tune (even if all were properly susceptible of it) without unduly swelling the bulk of the volume. The examples given are, therefore, rather offered as practical hints to organists who may feel disposed to carry out the suggestion. With the same view I have inserted, at the end of the book, an example of four methods of 'giving out' a psalm-tune—the object in all being to keep the melody palpably distinct under whatever form of accompaniment.

"The organ-part, throughout, it will be seen, is not simply a compression of the vocal score. It will serve as a guide to the less-experienced class of organists as to what additional notes can be advantageously introduced in accompaniment without damage to the progress of the vocal harmony. No further explanation is necessary as to this organ-part, except that the *pedals* are to be employed throughout, either as an independent part (as happens in a few places) or in doubling the lowest notes of the bass staff."

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